CORRECT LOG - DO IT! (ARROWS ARE FOR REFERENCE - DONT PUT ARROWS IN YOUR LOGS!

FRIDAY,
APRIL 30,
12MID- 6AM
TRANSMITTER LOG
ALL TIMES ARE EST

TIME	VOLTS	AMPS	%POWER	COMMENTS
				CARRIER ON @ 12:58 A.M.
				Laurence Engel on @ 1:02 A.M.
				PROGRAM ON @ 1:02 A.M.
1:04				STATION ID
1:05				PSA VD (:20)
1:20				PSA EYES (:15)
1:20				NA WEATHER
1:35				PSA MASSPIRG (:40)
2:03				STATION ID
2:03				NA PLUG
2:30	2070	.130	106%	PSA LEAVE IT TO BEAVER (:45) Power Lowered @ 2:30 A.M.
	2050	.126	101	
2:31				PSA HEARING (:10)
2:32				NA WEATHER
3:01				STATION ID
NA				NA PLUG
3:33				PSA UMASS (:60)
3:45				PSA PROF WRECK (:30)
3:58				STATION ID
4:00				NA PLUG
4:22				PSA RUNAWAY (:45)
NA				NA WEATHER
3:10	2060	.125	101	
				EBS TEST RECIEVED @ 3:20 A.M.
				EBS TEST AIRED @ 3:26 A.M.
4:25	2050	.125	100	
				Laurence Engel off @ 4:55 A.M.
				Program off @ 4:55 A.M.
				CARRIER off @ 4:56 A.M.

THE OPERATOR ON DUTY SHALL LOG ALL EVENTS OF IMPORTANCE OCCURRING DURING THE TIME PERIOD THEY ARE ON DUTY

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DEDICATION

This book is dedicated to Frank Stiles.

PREFACE

The concept of a style book has been a constant topic of discussion at WAMH for many years. With a staff of at least 125 people it is essential that procedures be standardized and uniform. Hopefully this book will serve as a guideline in this process. Because of recent FCC license requirement changes this book also takes on the equally important role of being the WAMH license manual. Every DJ to be will have to read this material and pass an exam on it. Yet we hope that its purpose will not end here. It is our intention that this manual should also be used as a reference source which contains all of the essential information about operating the station. We encourage you to use it in all of these ways.

Like any new book or manual this one is going to need some revision in the near future. This first attempt is by no means perfect, and in fact, probably has great flaws in its organization and its failure to cover all important material. You can help make future editions of this manual better by jotting down notes on where the writing isn't clear, or where there seems to be information missing. These suggestions will be greatly appreciated; just give them to the current general manager.

I would personally like to thank all of the people that contributed sections to the manual, and helped in the editing and proofreading. These people are, in no particular order, Tom Keenan, Liz Schupf, Frances Meyer, George Hays, Paul Van de Graaf, Mark Mullen, Lisa Demet, and last but certainly not least Tony Hull. I hope you find this book both informative and enjoyable.

David Schriger March, 1979

GENERAL RADIO THEORY AND LOGGING INSTRUCTIONS

Running a radio station, particularly one with as few requirements as WAMH, looks and in fact is pretty easy. None of the equipment involves any complex operation at the level dj's encounter it, instructions and charts are posted everywhere, and anyone here can push the necessary buttons. That, at least, is the general feeling one would get from talking to the average WAMH jock--doing a show consists of choosing records and talking every now and then.

They're right; anybody can do it. But not anybody can do it right. Doing it right means investing a little time and thought into the process of radio; it means holding the pervasive realization that people who have no idea who you are hear every thing you do. "Pervasive" is too weak, in fact; whenever you're on the air you should be continuously gripped and shaken to consciousness by the fact of the existence of your audience. People hear you, something simple enough to force you to pay careful attention to your every act.

A good show has these components: intelligent music selection, proper/enjoyable mike and segue technique, and legal/policy compliance. Other sections of the manual deal with the first two, and here we're concerned with what one can and can't do. The place to look for that is the station log, the computer printout which functions both as a schedule and a record, what we're to do and what we've done.

The logs have two parts: operating and program. It must be emphasized always and always and always that logs are probably

the most important part of your show, as they are the only permanent record of it when license renewal time comes around; logs are what the FCC checks. So if they're not constantly in good shape, we're screwed. Remember, the FCC can come down and snoop around almost any time; if the logs are messy, we go off instantly and might not reappear. So keep good logs, and if Uncle Sam doesn't catch your mistakes, WAMH will--too many mistakes, or consistent errors, means no show.

With this dire warning and full recognition of the importance of good log-keeping in your mind at all hours, here's how to do it. Operating logs are pretty simple, consisting mostly of meter reading. Everything relating to the operation of the transmitter--when it goes on or off, how powerful it is, when its power changes--goes in this log, the right hand portion of the computer printout. If the duty of activating (turning on) the little devil falls on your shoulders, do this: in the "Comments" section (farthest to the right), write "carrier on @" and the time the meters show the first reading and "program on @" and the time you start programming. Then, following the instructions, take your initial meter readings to determine the signal's strength from its plate voltage and plate current. Write this information in the appropriate space in the operating log, computing the power from the chart posted in MCR. If the computed power is lower than 90% or above 105%, raise or lower (respectively) the power following the instructions. This action should be logged in the "Comments" section as "power raised (lowered) @" with the time and both a pre- and post-change set of meter readings. The only other thing which you must note in "Comments" concerns tests of the Emergency Broadcast

*** Sample Logs may be found between pages 12 & 13 and 24 & 25

System (see that section). When the EBS monitor is activated by the tone, write (under"Comments") "EBS test received @" and the time the tone started. When you've aired our corresponding EBS test, write "EBS test aired @" and time you sent the tone. All times must be listed as AM or PM. The procedure for signing off parallels the procedure for signing on. In the sign-on example above, just substitute "off" for "on". So much for the operating logs--the requirements are only that you take at least one set of readings (voltage, current, and power) every hour and that you note power changes, on/off, and EBS tests, in the "Comments" section.

The program log is infinitely more complex. The WAMH program log, the left hand side of the computer printout, acts as both a log/record and a schedule. You must write the following things in this log:

1) station IDs: every hour, without exception, you must announce the station's call letters and location within 5 minutes before or after the hour. That is, anywhere from five of the hour to five after the hour you absolutely must air the words "WAMH-Amherst" or "WAMH in Amherst." These are the only legal forms allowed; they may be done informally, as in "That's the Stones from Some Girls, on WAMH in Amherst. I'm Tom, here 'til six..." or simply "this is WAMH--Amherst," and so on. Two key points: only these two forms are legal, and the ID must be heard between five minutes on either side of every hour. No Exceptions. These IDs are logged, both in the "aired" column of the program log, next to the entry for "station ID." Write in the actual time you did the hourly ID. Additionally, you must note this time in the far left "SID" (station ID)

column, along with all other times you do a legal ID, not necessarily one of the required hourly ones. In general, do legal IDs often, because they reinforce the station's call letters in listeners' minds and may (we hope) foster some sort of audience identification with WAMH-Amherst.

2)Public Service Announcements: Perhaps the most important way WAMH fulfills its FCC obligation to "serve the public interest" consists of our airing tons of public service announcements. That means you've gotta air the ones scheduled during your show--a legal requirement. You will be faced with two types of PSAs: recorded ones, which are numbered and on cartridge tapes, and written ones, lettered and kept in a blue notebook in MCR. In the program log PSAs are scheduled to be aired about every 20 minutes--you should make every effort known to man to see that they get aired close to the scheduled times. When you "air" a PSA, either by reading the lettered one scheduled or playing the cart (coded by number) scheduled, do this:

a) Make sure you play the PSA which the log/schedule calls for.

b) Try to play it as close to the scheduled time as possible.

c) In the "aired" column of the log, note the time at which you started reading or playing the cart--the actual time, whether or not it corresponds to the scheduled time.

d) In the "program" portion of the log, right next to the words "*PSA" and the number/letter, write in the sponsor of the aired PSA and the time elapsed in reading or playing it. This information is marked on the cart label and appears as

the last line of written ones. You must, repeat must, write in this information just as it appears on the PSA--full name of sponsor, and elapsed time in parentheses. Don't write what the PSA is about or who sings it; only the name that appears on the cart label or at the bottom of the sheet.

e) Finally, if for some reason (I can't think of any good ones) you don't air a PSA, simply write "NA" in the "aired" column, signifying that it was Not Aired. Please play 'em, though.

f) One more--the blue notebook's written PSAs normally appear only in outline form, leaving it up to you the jock to create an ad-libbed but coherent message to your listeners.

3) X-Plugs, read "cross-plugs." As with PSAs, x-plugs come either as carts or written on paper in the blue notebook. They exist solely to alert our audience to the fact of special programs on WAMH, things like news, Midnight Sports, the Latin and Oldies shows, contests, giveaways...The entry for x-plugs in the log is not required by the FCC, and is there only as a scheduling device. You've still got to play or read them, as they presumably serve our audience with useful information, but you need only log the time you play them. That means just what it says--don't worry about logging the subject of the x-plug, only the time you play/read it (in the "aired" column).

4) Other Things:

a) News: for news shows, if they happen to occur during your airshift, simply log under "aired" the actual time the newscast begins.

b) morning music, afternoon music, etc: by definition,

everything that WAMH airs is a "program" in the legal sense of the word. But, so as to avoid the necessity of logging every individual piece of music separately, radio stations like WAMH group (an) entire uninterrupted musical show or shows into one program. These programs, logged variously as "morning music" or "afternoon music" or any other "music," refer only to our normal musical output. Entries under those titles normally occur only after an interruption such as news or Midnight Sports. Logging them consists merely of noting the time the music resumed. If, for some unfathomable reason, the interruption was not aired, write "NA" in its "aired" slot but still log a time for the "music" program.

c) The above applies equally well to Midnight Sports, the M.S. musical interlude, Epilog, and other WAMH special programming.

This, then, is how to log most if not all of the programs you'll come in contact with at WAMH. Let's look at the logs themselves, and thus catch the leftovers.

The far lefthand column, labeled SID, should be used whenever you do a legal station ID, "WAMH-Amherst" or "WAMH in Amherst." Log only the time you speak or otherwise air these words--that means that at the very least the SID column should have one entry per hour, within five minutes on either side of the hour. Of course, legal station identifications are fine at any time, and do help to reinforce the station's call letters and location in our listeners' minds, so more IDs and SID entries are encouraged.

The next column from the left, labeled SRCE, is the source column. This refers to the original point of origin of the aired

material, either local or recorded (L or REC). You do not have to touch this entry column. For your information, local is defined as locally produced, and would include WAMH-produced PSA carts, news shows, sports broadcasts, and writte (read) PSAs. REC includes music on records or tapes, "canned" cart PSAs produced outside of WAMH, pre-recorded special programs, or anything originating out of our studios.

TYPE, continuing across the program log, defines the kind of program being aired, including news, public service, sports, or light entertainment (not an inclusive list). Again, you'll probably never have occasion to write in this column.

PROG SCHED you will never touch, guaranteed. It exists only to serve as a guide to proper airtime for IDs, PSAs, and other programs. As mentioned above, try your best to follow this schedule as tightly as possible. The column you will always touch is PROG AIRED, because in it you write the actual time everything you play or say goes out over the airwaves. If something scheduled never gets aired, write NA for Not Aired in this (PROG AIRED) column.

You have only one responsibility in the "program name" column, the last one in the program log. Whenever you air a public service announcement, you must not only log the time you played/said it, but also (in the " program name" column, right after the number or letter of the PSA) the sponsor and elapsed time of the PSA. This information, should be copied directly from the cart label or the bottom of the script.

Sandwiched between the program and operating logs is the "operator" column. When you begin your show, sign repeat sign your name as it appears on your FCC license in this column,

together with the time you take control of the station. If, for example, you were doing a 6:00-10:00 PM slot, your log's operator column should say "(signed) John James Doe, on duty @ 6:00 PM;" and then later, "John James Doe, off duty @ 10:00 PM," at which point another operator (disc jockey) will sign on. Three things to remember--use as your signature the name on your license, even if it isn't your full name; don't forget AM and PM; and be sure there's no overlap or gap between the duty on/off times of yourself and the jocks who come before and after you.

In conclusion, we offer a few general hints and rules about keeping good logs. To begin with, it should be really clear that logs are vitally important, second only in importance to the quality of what goes on the air during your show. Logs constitute, to repeat, the only record of your time on the air, and for the FCC that's pretty important. For that reason your logs must be neat and orderly, readable, clear, and most of all, <u>legal</u>. Logs must, <u>absolutely must</u>, be done in ink; pencil is specifically outlawed by the FCC. In other words, always bring a pen with you to the station. Legal also means that your required station identifications must be done on time (on the hour), in the proper form. The PSAs and x-plugs must be played or read as close as possible to the scheduled times, and the sponsors and elapsed times of PSAs must be written in--<u>without exception</u>. Operating logs (remember them?) must contain at least one power check (meter readings) per hour, and "comments" must note power raised/lowered, program/carrier on and off, and EBS tests. Recall, by way of reinforcement, that power must be raised or lowered if it's lower than 90% or above 105%.

See the charts by the remote controls.

Finally, the situation may arise in which you are forced to improvise program logs, which, if you understand what each column means, shouldn't pose any problems. Say, for example, a football game is broadcast during some of your airshift. You need only write two lines of log notation to satisfy WAMH and the FCC. When the sportscast begins and normal music programming is interrupted, note the fact at the nearest blank line in the logs, as follows: write nothing in "SID," unless you or the sportscaster does a station identification; under SRCE, write "L" for local, since the broadcast is a WAMH production; under TYPE, write "S," which stands for sports; write nothing at PROG SCHED, but under PROG AIRED write the exact time the remote announcer/sportscaster begins talking on the air; and lastly, under PROGRAM NAME, write (for example) "FOOTBALL--AMHERST vs. WILLIAMS." Then when the game is over, make another log entry: no SID; SRCE=L; TYPE=LE; PROG SCHED blank; PROG AIRED =time sportscast ends; PROGRAM NAME=(for example) "Afternoon Music II" (depending on the time of day). In other words, in any case where something is aired which isn't in the logs (e.g. sports, extra PSAs, or live remotes--speeches, concerts, news reports), log the program using what you know from here. The information contained in this manual should be sufficient, but in case of serious doubt, keep track of the information without logging it, and get in touch with the Chief Operator or Program Director. <u>Just remember that you must be complete</u>, because the log is the <u>only record</u> of what WAMH airs.

So much for logs; they're not the only thing you need to worry about, though they're probably the most important. Here we consider the two sets of rules which you must follow: FCC and WAMH. These rules are unbreakable; either you follow them to the letter, or you lose your show. For that reason, we'll just list them.

FCC rules are rather simple, and most of them have been covered in the logging section.

1) Keep complete and precisely accurate logs, in pen. Follow the instructions and rules in the previous section like the Bible, particularly with respect to logging station identifications, public service announcements, and meter readings.

2) Within five minutes on either side of <u>every</u> hour, and as close to the hour as your music allows, WAMH <u>must</u> announce its call letters and location. The only legal forms for doing this are "WAMH- Amherst" or "WAMH in Amherst." Either say them, or play a cartridge tape (cart) containing the phrase.

3) Air all your scheduled public service announcements and station promos (x-plugs) as close as possible to the scheduled times.

4) Take and log meter readings on the hour.

5) Change (raise or lower) power if the station is ever operating below 90% or above 105% power, as determined by your hourly meter readings.

6) Air Emergencey Broadcast System tests as soon as possible after you receive them. Follow the instructions in the air studio or in this manual precisely.

7)Avoid obcenity on the air at all costs, personally spoken obscenity that is. You may quite legally play records with

obscene lyrics, as long as you don't advertise the fact.

WAMH rules are also pretty simple:

1) Follow FCC rules.

2) Intoxicants of any sort, chemical or narcotic or alcoholic or anything else, are not permitted in the air studio, and jocks may be removed for performing in an intoxicated state if it negatively affects the air sound.

3) Under absolutely no circumstances do "friends" do any portion of your show. Such friends, while they may of course watch and chat, should have no hand in playing records, speaking, or touching any equipment. If you have freinds interested in doing shows, they without exception should be sent through established Executive Board channels.

4) WAMH exists to serve the public interest, exclusively, and that public interest extends far beyond the borders of the Amherst College cmapus. 150 watts of effective radiated power send your show at least 30 miles in any direction. That means that your show should orient itself to those thousands upon thousands of people who don't live in your dorm/house, rather than to your friends. In short, no messages to the guys back at the Phi, no announcements of parties and no dedications.

5) Probably the most important rule here, buried to make sure you catch it, is your absolute obligation to do your show or to find a trained/approved substitute. If you can't find a sub after trying the entire substitute list, posted in the air studio, call the Program Director at least 24 hours before the show. Failure to do a show without notifying the PD, or the use of unapproved substitutes is punishable by immediate

suspension.

6) Under no circumstances do any WAMH records leave the premises without the permission of the Music Director. You are of course free to bring and play your own records, but removal of station records, even for "just a few minutes" is the equivalent of theft. Violators are subject to prosecution.

7) The door to the station is kept locked at all times. Never leave it unlocked or propped open.

8) Do not create public service announcements on the spot or accept them over the phone. All PSAs come from the cart rack or the blue notebook; nowhere else. Tell persistent callers to mail them in. Air legitimate-sounding lost dog announcements once, but nothing else. As always, do not ever hesitate to call the Program Director in case of questions or doubts. And incidentally, never announce ticket prices or locations on the air, even if they're written down somewhere. It's totally illegal.

9) When technical things go wrong, call the Chief Engineer immediately and without hesitation or fear of reprisal. WAMH is a delicate toy, and only our Engineer fully understands it. "Things go wrong" is defined to mean equipment foul-ups, strange meter readings, questionable lights, jammed or non-starting machines, and the like. Calling the Engineer is mandatory, because if things go wrong and he doesn't find out, you're held responsible. If you can't contact him, call down the list of E-Board members.

BASIC FCC LAW

Licenses: The FCC offers two kinds of commercial licenses, the RP (restricted Radiotelephone Permit), and the 1st-2nd-3rd Class series. Any of these will suffice for legal operation of WAMH. The RP is the easiest to obtain; there is no exam, one simply must send in form 753 to the FCC in Gettysburg. If you have friends who would like to get on the air send them to us. We have extra forms in the office of the station. Licenses are issued to U.S. nationals and in the case of the RP are good for life (the others expire after five years). An operator's original license must be posted while he/she is on duty. If the operator works at two stations a duplicate license must be obtained from the FCC. If a license is lost the FCC must be notified immediately in writing, and if a replacement is desired, an application may be filed provided that a 'reasonable search' for the original has taken place.

Operator: An individual holding any commercial license may operate any standard FM station and any AM station that does not have a complicated directional antenna system. The operator with a 3rd class license or RP may do the following:

1) Turn the station on and off

2) Keeping the power output between 90 & 105% by making adjustments in plate voltage.

3) Make changes in the modulation levels (i.e. turn up or down a POT.)

4) Make changes in operating power specified in the license. (This applies only to stations that operate at lower power at night)

Other rules that must be followed are:

1) Whenever the transmitting system is observed to be beyond the legal limits or is inconsistent with the rules of the station authorization an attempt must be made to correct it. If this effort fails and there is no 2nd or 1st class license holder around, the

station must be taken off the air immediately.

2) An operator may be on duty at the control point (Pratt Studio) instead of the transmitting facility (Mt. Lincoln) provided that:

a) The transmitter issecurely isolated from unauthorized persons.

b) The emissions of the transmitter are constantly monitored by remote control metering devices.

c) The station can be immediately removed from the air from the control point if technical difficulties occur.

Operator Responsibilities: An operator is responsible for the proper operation of the transmitter (to the extent described above), the keeping of legal logs, and the observance of FCC ' laws. While on duty the operator assumes full responsibility for the station. No operator may damage or allow to be damaged any station property. An operator may not transmit false, deceptive, unidentified, or superfluous communications or signals. An operator may allow another individual to perform equipment adjustments that involve special skills, but that operator remains responsible for these adjustments. (At WAMH you should not become handyman on the spot. Our equipment is complicated and sensitive; notify an E-Board member or preferably, the Chief Engineer--DO NOT FIX THINGS YOURSELF).

Suspension of License: The FCC has the power to suspend an operator's license and may do so if any of the above rules are violated. If an operator has obtained her/his license fraudulently or assisted someone in obtaining a fraudulent license, both licenses shall be revoked. If an operator is notified by the FCC that he/she has violated a rule or regulation, that operator must respond in writing within 10 days to the FCC office originating the complaint. The reply should include: The details of the incident, as well as a description of the steps that have been taken to

prevent similar occurrences in the future. If the failure was of a technical nature, a description of the failure, and a list of steps taken (including manufacturer's names of products ordered) to remedy the situation should be sent.

PENALTIES: Any person who willfully and knowingly violates the Communications Act of 1934 (Where some of these rules come from) shall, upon conviction, be punished if there is no penalty specified in the Act, by a fine not less than 10,000 dollars, or by imprisonment for a term not to exceed one year, or both. If this is a second offense the person may be given an additional year in the slammer.

Any person who willfully and knowingly violates a rule regulation, or restriction made by the FCC shall, in addition to any other penalties provided by law, be punished, upon conviction, by a fine of not more than 500 dollars for each day during which such an offense took place.

Some general FCC Rules & Regulations

Rebroadcasting is the retransmission of any program received from another station. It may not be done without the expressed written consent of the source station.

We are a non-commercial station. No advertising is allowed on the air. Advertising includes all of the following:

1) Announcing where tickets may be purchased for an event.
2) Announcing ticket prices.
3) Adding on to a PSA about an exhibit of some kind "I have seen the work and its super--perhaps you'll want to buy some!".
4) Anything suggestive of us endorsing a product.

IT DOES NOT MATTER WHETHER OR NOT WE ARE GETTING COMPENSATED--ALL OF THE ABOVE THINGS ARE CONSIDERED ADS.

Another important thing: You may not send messages over broadcast radio. This means you can't:

1) Say that Bill just called up and he wants to tell everyone that he has some kittens to give away at cost.
(Of course a kitten giveaway by a non-profit organization would be o.k.--It should however be presented in that form and cleared with the PSA director first)
2) Say "Hey it's 2 am and no one has showed up, so if any of you WAMH dj's listening out there want to do a show, give me a call." That's a no no!

One must also not attempt to create a situation in which the audience thinks that something is live when it is in fact on tape. Do not tell your audience that something is live if it isn't.

Radio stations may not mention lotteries. A lottery by definition is a contest in which you have to purchase something to be eligible.

If you ever broadcast a telephone conversation, you must notify all parties that you wish to do so before you put them on the air. The one exception to this rule is for talk shows where it is evident than anyone calling in wants to be on the air.

The FCC has the right to visit the station during normal business hours.

At this time they can request to see:

program, operating, and maintainance logs,

equipment performance measurements,

antenna & common pt. (not applicable to us) measurements,

field intensity measurements (also NA),

A copy of the license of the operator on duty.
(YOU MUST KEEP YOUR LICENSE AT THE STATION)

All log corrections must be made in pen as follows:

cross out with a single line the error-write the correct entry in next to it--initial and date the correction.

BASIC ELECTRONIC THEORY: WHAT YOU SHOULD KNOW ABOUT THE EQUIPMENT

To operate a radio station properly it is helpful to know some basic electronic theory. First a few definitions;

CURRENT: The current in a wire is the number of electrons passing through it in a given period of time. It is given in AMPS which are coulombs(6.02×10^{23} electrons/second). If smaller currents are to be described, one may use smaller units such as milliamps (1/1000 of an AMP). For a clearer picture of current you might think of it this way; you are the checker in Valentine. You have a stopwatch and time a five minute period during which you count all the people (electrons) that pass down the hall (wire). You are measuring current! The function you are performing is carried out by an electronic device called an AMMETER. 'I' is the symbol for current.

VOLTAGE: Voltage is a measure of the potential for something to happen. It may be pictured as follows. Conceive of an electronic circuit as a series of water pipes. If at some point in the system a big pipe carrying lots of water changes to a smaller sized pipe, pressure will build up. This pressure will force the water through the smaller pipe faster than it was going through the bigger one. Voltage is analogous to this pressure. It is the driving force that pushes electrons through the circuit. The symbol for voltage is V (sometimes E is used).

RESISTANCE: Resistance, and its opposite, conductance, are terms that describe a quality of the medium which is carrying the electrons. If the medium lets electrons pass through efficiently (little heat loss) it is said to have low resistance. Typically, good conductors are shiny metals. Materials which will not conduct electricity are called insulators. Resistance is measured in OHMS.

POWER: Power is the amount of work that can be done in a period of time. It is measured in units of WATTS.

Many years ago Mr. Ohm discovered an empirical relationship that exists between voltage, amperage and resistance. Concisely put, it is:

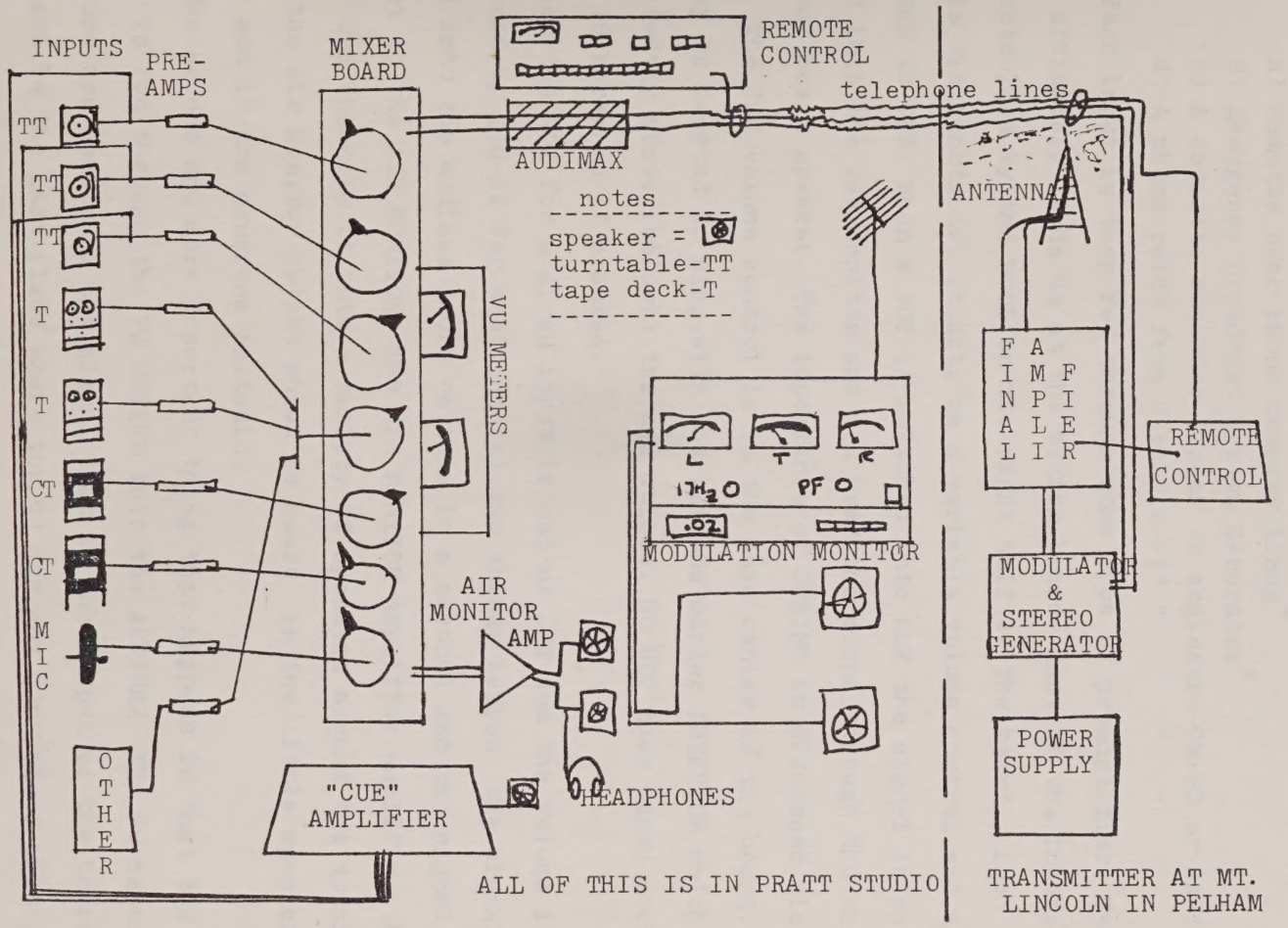
$$V = IR \quad \text{(Voltage = Current x Resistance)}$$

Another essential formula is:

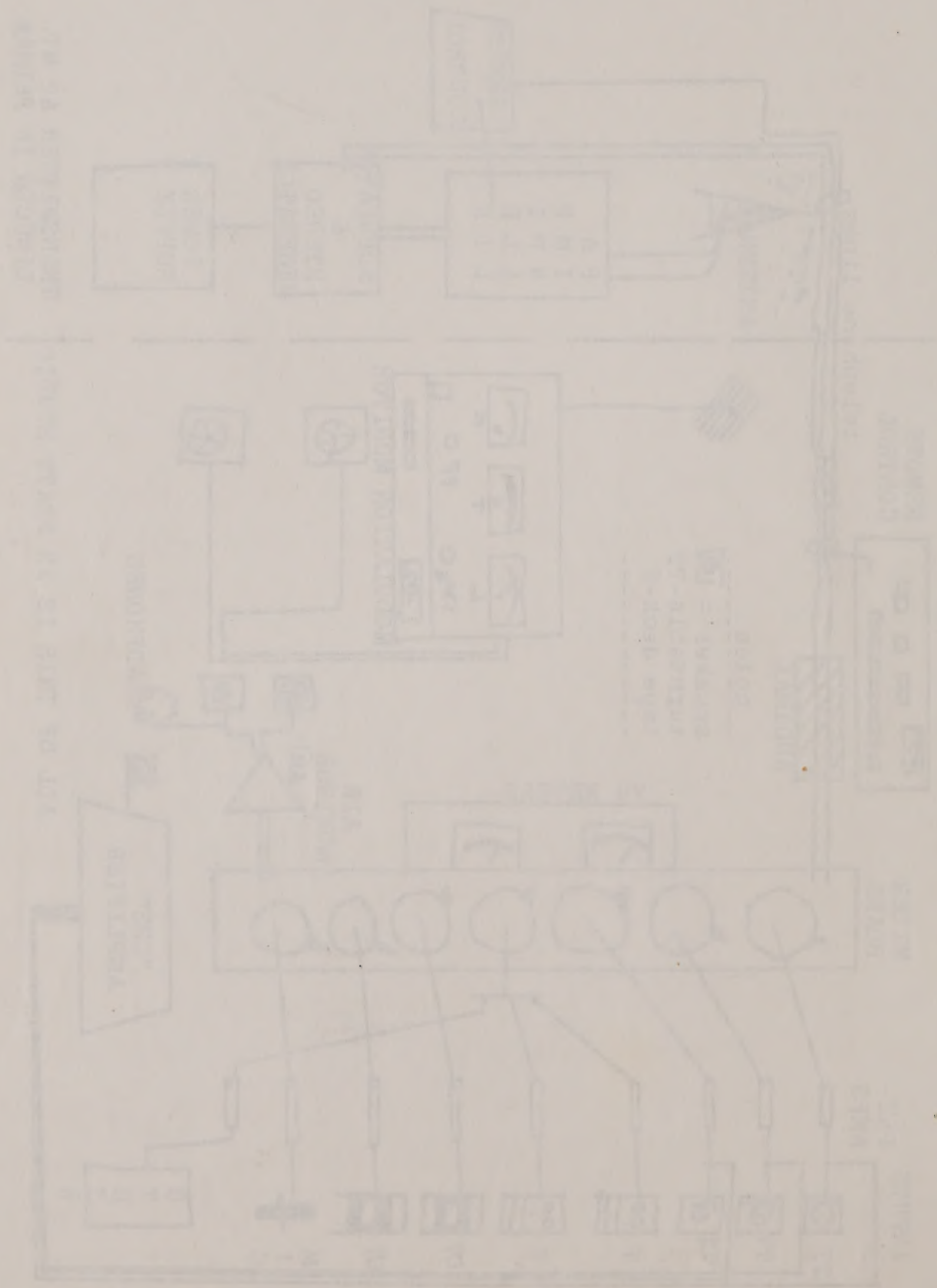
(P= power) $\qquad P=IV \text{ or } P=I^2R$

With this information you should be able to understand what you are doing when you are taking meter readings. The details of this

SCHEMATIC OF WAMH EQUIPMENT



CT-Cart Machine
MIC-Microphone
TT-Turntable
T-Reel to Reel



c) Cart Machines * (2)

d) Microphone* -- Remember to:

1) Close all studio doors before going on MIKE
2) Turn the POT up to 18. This is essential
3) See sections on MIKE technique

e) Other

a) Remotes over phone company lines*

b) Emergency Broadcast System Generator*

c) A cassette recorder (Speak to engineer--GM-PD or CA-for info)

d) A phone patch from C studio--(" " " " " " ")

Each input is then fed through some type of preamplifier. Everything ultimately lands us at the mixing board. Most of the inputs are controlled by the POTS on the right half of the board. Each POT has two functions; it acts as a variable volume control and as a switch to CUE. When a POT is switched into CUE the signal is channelled into the cue monitor and you hear the sound through the small internal board speaker. The importance of CUEING is discussed elsewhere. The CUE volume control is in the dead center of the board. You may be tempted to play with the buttons marker INTERCOM which are directly above (below?) the cue volume. DO NOT, they cause everything to screw up if pressed.

When the POT for a given input is out of CUE and the volume level is turned up (10-12 for most inputs), two things happen. The signal is fed into the audimax (more on this in a second) and the signal is sent to the AIR MONITOR. The AIR MONITOR amplifier amplifies the signal and channels it into a variety of speakers around the station. It is the air monitor output which is heard in the little speakers in MCR and in the newsroom &Bstudio.

The second and more important thing that happens is that the signal is fed through the VU METERS into the AUDIMAX. The VU meters therefore are measuring the signal that is the output of the board-the board is the last place where the dj has any control of what

is going to go over the air. IT IS IMPERATIVE THAT THE VU ARE WATCHED CLOSELY TO ENSURE THAT OVERMODULATION DOES NOT OCCUR.

Since we all are not perfect all of the time there is a device which covers up for our little imperfections. This device is the AUDIMAX. It is the instrument with the small red & green meter that can be found under the modulation monitor. It will boost the signal if it is too low or clip it if it is too strong. It is designed to make minor corrections in the levels. It cannot make tremendous changes without causing distortion. It is the last "check" on our air sound-- hopefully it could be disconnected with no ill affects for all of you.

The signal leaves the studio at this point via Telco lines brought to you at great cost from our friends at New England Bell. We have now moved to the right side of the diagram; the setting, a small shack on the top of Mt. Lincoln in rural Pelham ,Mass. The right side of the diagram is a rough,(very), portrayal of the transmitting process. The signal sent from the studio is used to modulate a stronger signal. This signal is amplified further at radio frequency and finally leaves the shack in coaxial cable for its journey to the top of the antenna where (hopefully) it is radiated. Before we move on a word about the final amplification process.

The major component of the final amplifier is a large vacumn tube. A tube has three basic components, a grid, a cathode and a plate. Basicallythe electrons run from the cathode through the grid to the plate. Slight changes in the grid's circuit voltage can have dramatic effects on the rate at which electrons jump from cathode to plate. This is all that amplification is. By using a little voltage (at the grid) onecan control the behavior of a

very large voltage which is running from the cathode to the plate.

Now if you have been very attentive you may have thought "hmm why did someone draw three phone lines from the studio to the mountain." Well, the third one is used to control the behavior of the transmitter. You may have (or if not you soon will have) noticed that we take meter readings every hour of plate voltage, plate current , and total power. Hopefully the above discussion has given you some indication of what you are doing. You are reading measurements of the voltage and current at the final amplifier tube. If you now consult the first page or two of this section you will see that we can calculate power with the formula:

$$P = I \times V$$

Our transmitter does not work perfectly efficiently (no transmitting system does) and therefore our actual radiated power is less than one would expect if they calculated I_p (plate current) times V_p (plate voltage). We therefore use the following formula to calculate our power:

$$P = I_p \times V_p \times ef$$ (ef--efficiency factor) (about 60%)

You will never have to perform these calculations but you should now appreciate why we take meter readings, and what they mean. There is no point in our elaborating the details of the meter reading procedure here; this material is much more easily taught 'hands on' in the studio. Just remember that the instructions are posted by the remote control panel, and that you should consult them if you have any questions about turning the transmitter on or off, adjusting the power , or taking meter readings. At this point it might be helpful to go through a couple of important laws before we continue our tour of the station equipment.

1) The actual antenna input power of each station shall be maintained as near as possible to the authorized antenna input power and shall not be less than 90% or more than 105% of the specified value. If there is a station malfunction and the station must operate at less than 90% of full power, they may do so for a period on ten (10) days after which they must get permission from the FCC.

2) For FM stations modulation (This goes back to the discussion of the VU meters) shall not exceed 100% for any peak, and should not drop below 85% on either negative or positive peaks of frequent occurrence.

Our survey of the essential statement equipment continues as we return to the station from the antenna on Mt. Lincoln as the radiated signal. On top of Pratt Hall we encounter a typical FM antenna. This antenna feeds into our modulation monitor (~~rumour has it that it is also piped into Pratt Eddie's Supply Closet~~) which is a required piece of equipment which measures what is actually being received by all our friends out in radio land. Let us go through it piece by piece.

The top of the unit contains a large digital readout and 4 buttons. It is not an early digital watch, but rather a sophisticated frequency counter. It is measuring the amount that our signal is deviating from our assigned center frequency. Typically it reads between positive and negative .3. If it ever goes up to .5 for a decent period of time please call an engineer. The transmitter will shut itself off if it is about to exceed legal tolerances. If the >2.0 light is on press the >2.0 reset button on the unit and the light should go out.

The next thing we notice in this unit is the light labeled PEAK FLASHER. This light goes on when the modulation exceeds 95%,

This light should flash occasionally (2-3 times / minute) BUT IT SHOULD NEVER STAY ON FOR MORE THAN A SECOND OR TWO. IF IT IS TURN DOWN THE POT!

To the left of the peak flasher light is another light labeled 19Hz Pilot. This light tells us whether or not we are in stereo. If it is on all is well if it isn't there are two possibilities. a) The light is burnt out (as opposed to our dj's who are burned out) b) we are in mono. To check this out go to the remote control panel and read the function diagram to determine which button will put us back into stereo when pushed . Push this button-- if the light goes back on all is well --log the time in the log (in 'Comments' "back into stereo 9:10 am"). Again, if something seems strange call an engineer or other knowledgable person.

The last item to be discussed is the most conspicuous, the meters. These meters are measuring the actual modulation that is going over the air. There is one for each channel (that makes 2) plus an 'over-all' one. You will notice that they never go above 100%-- this is because we have nice equipment which prevents this. These meters give you an absolute measure of what your sending out. On those days when things seem funny on the board meters (and generally it is a good idea to make this a constant habit) keep an eye on the modulation meters-- they are a monitor of the received signal and give you the best possible information about your levels.

The last object to be discussed is the large speakers in MCR that you usually listen to. These are hooked up to the modulation monitor. The sound that is coming out of them has gotten there by travelling to the mountain on phone lines, and back through the air as radio waves. If they sound good when the studio monitors (i.e. headphones) sound crummy all is o.k. its the internal system thats screwed up. If they sound bad; get help quick.

That just about wraps up this survey; go into the studio and get used to the equipment described!

SOME RAMBLING NOTES ON CONTENT AND FLOW

Content and flow are probably the two most important factors in determining what a station "sounds" like. As you scout down the dial in your car, a station with a trashy song you just pass by, no second chance unless you might be particularly desperate. Music is a very high percentage of what is aired at WAMH and that is what people want to hear; consequently, it should be our primary concern.

People listen to music on the radio for a lot of different reasons: to hear what is new, to hear those classic oldies they never bought, to get a little taste of a lot of different types of music, to hear what the heck the Grateful Dead are up to now, to hear if the Beach Boys are dead yet, to laugh at their friend when he/she goes live, to anesthetize themselves, or to cover up their lover's embarassing moans. And you are supposed to do all of that every set. Things other than your personal preferences and personal musical knowledge should dictate the things you play. Most people I know do not like to hear Led Zeppelin at 8:00 AM. Although if you take a minute to realize that they have recorded things besides "Whole Lotta Love," you'll see that even the Zep can fit in at 8:00AM. Be aware of what is going on outside MCR; just because your girlfriend committed suicide and your parents cut you out of the will doesn't mean the whole world is ready for four hours of Jackson Browne.

Anyway, we're supposed to be serious here and at the risk of putting us all to sleep we'll give it a try. Take a look at

the playlists of the people who were on before you so your show isn't a carbon copy of theirs. If people wanted to hear the same songs every four hours they would be listening to AM. You might learn something too--go ahead and ask them about the new stuff they played. Speaking of new stuff, now is as good a time as any to discuss that. We have a "new music" requirement of 33% and contrary to popular belief and malicious rumor, it will not kill you (it isn't even carcinogenic--I knew I couldn't stay serious for long.). One-third new music is not asking the world of you, especially when there are 200+ albums to choose from. You don't have to know all the words to a song to air it either. The new albums have been reviewed so you can get an idea before you put it on the turntable. It is also good to just stop by the station and take a listento new stuff and I don't mean five minutes before your shift starts either. The emphasis list is also a good place to look for suggestions as to new stuff. (Besides, then you can impress your friends and pick up girls/guys with your vast knowledge of albums which just came out yesterday.) People want to hear new music and record companies like us when we play new releases so...do it. It is also a nice feeling when you hear a big station playing the hell out of that cut you picked up on 8 months ago. To some degree, playing new music is a hit or miss thing, but you should take a listen for yourself while cueing it up. You should do that even with music you know; it will give you a better idea of how it is going to fit in (my memory certainly isn't what it used to be). If it just won't go with what was before, don't play it. Set it aside--you will be able to get to it later. It is always a good idea to listen to the beginning and the end of a song

before cueing it up and to notice about how long it is so you won't be in B-studio or have it end completely cold when you aren't ready for it.

Endings and Beginnings are what make segues. There are no sure fire formulas for good segs. You can go from a hard ending to a hard beginning, soft to soft, hard to soft or vice versa. They all can work, but you and I both know that the Ramones into Judy Collins just won't go (except her third album has... forget it). You can actually follow anything with anything else if you know what you are doing, but some good segs are easier than other good segs. For really radical changes, go 'live' in between. It will only take listeners a few seconds to forget the last song.

Sets should be coherent units of music. I don't mean that every song should sound the same but there ought to be some kind of logical progression. Often, the most subtle aspects will hold songs together and let you incorporate a wider range of music into the sets. By subtle aspects I mean something like a similar bass line or drum sound or particular little characteristic of a song. Don't get too subtle though, drug sets go right by most listeners unless they are paying close attention and most druggies can't (drug sets are passe anyway, so forget it.). Just try to keep in mind the last song and the next song and you'll be okay (we have to do precisely that for those of us who have trouble remembering the past ten minutes). One way to improve your sets is the so called "wave theory". If you can start hard get soft and end up hard again, or vice versa. Then you have probably come closer to playing something for everyone. That seems to work better than a whole set of hard

rock then a whole set of mellow female vocalists then a whole set of reggae...ad nauseum. I find that if things are going together on a song to song level the whole show will begin to flow on a larger scale quite naturally. If you utilize the live breaks and IDs to your advantage and start a new set with something different, then it can't sound exactly the same as the last set and you'll force a bit of variation into your show (that isn't carcinogenic either). New songs work quite well to start sets. If you introduce it, people will keep listening to check it out (they want to impress friends and pick up girls/guys too, you know). Also that way you can get a chance to listen closely to the new cut and follow it effectively. Try not to rely on old classics too much; Clapton's "Layla" is a great song but how many times have you heard it? If you periodically look back over your playlist as a whole unit, you'll see if you've been playing the same thing all night and you can do something about it.

A fifteen to twenty minute set is about as long as you should go, never more than 30 minutes. Twenty minutes can be really long if someone is waiting to find out what that first song was. Have something to say when you go 'live' and try to vary things. Somebody who says "And before that we heard..." 40 times an hour tends to get boring. Read album covers and you'll have something to say and it will lend validity to your claims that you are indeed a human being. Know what you are talking about or at least sound like you do. I can't stand listening to someone who sounds like he/she is apologizing for what was played or people who sound like they are just reading what somebody else stuck in front of them. Accessibility

of your show is quite important. Listeners should feel like you are a real person and that you are offering them a bit of music instead of forcing your musical tastes on them. If you care about what you are doing, these things should come easily.

None of these ideas should be regarded as hard and fast rules (helpful hints for hipper radio isn't quite accurate either), but hopefully they can give you some ideas. One good way to get good at radio is to listen to radio. Other people's mistakes can be as informative as your own, and a hell of a lot funnier.

RECORDS--CARTS & TAPES:
WHERE TO FIND THEM--HOW TO HANDLE THEM--HOW TO USE THEM

There are thousands of records in the basement of Pratt Hall. Given the vast number of albums around, it is imperative that the motto "Make sure to file all your records accurately after your show" be closely heeded. If a record is misfiled, it's as good as gone and ultimately, the station as a whole suffers by certain individuals' carelessness.

Records are located in various parts of the station. The most important albums are either in MCR or in A studio (with the exception of half the jazz collection which is currently in B studio due to space limitations).

A record starts out in one of three sections on the New Shelf, located to the right of the board (see station map). The first section (to the left) is "rock," including reggae, blues, country, and comedy albums, as well as main-stream rock, and New Wave albums. The next section contains "Black" music. The third section contains "Jazz", which contains jazz lps as well as an occassional classical recording. These records are placed in their respective sections mainly according to where they will be placed permanently. Rock lps go into either the computer stack in MCR (white labels with identifying codes on them), into B studio (if they do not merit being computerized--they have no label or a crossed-out one), the country shelf (B studio), or theblues shelf (MCR--blue labels). If you can't find a record on the computer list, assume that it is in B studio. If you still can't find it, ask the Music Director. The "Black" section (green labels) is located behind the equipment consoles.

It is where all "Black" music can be found and contains all the records that started in the "Black" New Shelf, including disco 45s with pink and green labels. Again if you have problems locating records ask. Jazz records are filed in one of two places: all A-H records are in B studio (yellow and orange labels) and the remainder of the jazz records can be found in A studio (news room--orange labels). Finally, our wonderful classical collection may be found in B studio.

No matter where you get a record from, it is imperative that it is put back in strict alphabetical order (or numerical order for the computer stacks) to ensure that every one of us can have access to all the records at the station. AFTER YOUR SHOW ALL RECORDS MUST BE RETURNED TO THEIR PROPER LOCATION. As a disc jockey, you're directly responsible for the accurate refiling of records you use in your show. To recap:

Computer Stack--MCR--------Rock,reggae,new wave,etc.

No labels-------B Studio---Less popular albums in rock genres
-------B Studio---Classical Stuff

Blue Labels-----MCR--------Blues

Green Labels----MCR--------"Black" Music
w/pink--------MCR--------Disco 45's stored together

Orange Labels---A Studio---Jazz (I--Z)

Orange-Yellow---B Studio---Jazz (A--H)

This system of classification leaves certain albums stuck in-between categories. The method that is generally used is as follows: If a record is in a particular area of the new shelf there is a 95% chance that it will appear in the same area of the permanant stacks. If an artist has changed musical styles he/she will be placed with his/her previous records. Thus the Pointer Sisters new album is very popish and is in the mainstream section of the new shelf, but it will eventually end up in the "Black" music section with the other

Pointer Sisters records. Again, if your not sure where to find a specific record, ask!

Nothing is more frustrating than a skipping record in the middle of your incredibly tight show. The way to avoid this problem is to make sure that everyone handles all records at all times as if they were their own. This means holding the records only by the edges or the center. NEVER TOUCH THE GROOVES. Never leaving records lying around; they belong on a turntable or in their jacket, NOWHERE ELSE. Do not leave records on chairs (for your wasted friends to sit on), on a counter (to be used as an ashtray or a placemat), or naked in the record bins to grind against all the other records. Records should never be placed directly into the album jacket; always insert them in the inner sleeve (which is keep facing out so that it won't rip and so that you won't have to take it out every time). If a record is missing its inner sleeve make a note on the "Missing/Damaged Album" chart.

After putting a record on a turntable be sure to discwash it. This process reduces static and removes dust particles, improving the sound quality of the record (a dirty record is almost as bad as a skipping one), reducing the wear on the record, and reducing the possibility of skip. If the discwasher bottle has disappeared, or if you are unclear about proper discwashing technique talk to an E-Board member or engineer or the Music Director.

If a record is missing or damaged write the required information on the "Missing/Damaged Record" clipboard which hangs happily above the record bins. This is the only way that the music department will know about it. Don't get annoyed about your favorite old record that skips every week because you never notified the music department about the problem. Take the time to improve

the station sound-- use the Missing/Damaged Record chart. This clipboard may also be used to inform the Music Director of all of those brilliant musical gems that he has forgotten to acquire. Simply write down as much information as you can about the record. If you prefer you can contact him directly about these matters.

When cueing up records spin both the platter and the record. Do not spin the record by itself. Records should be cued about a quarter of a turn from where the first note is. There are many techniques for segueing records, while there are no hard and fast rules certain techniques are more appropriate for creating certain affects. Some rule of thumb suggestions are:

1) Never let the board moniters drop below 20 dB during any segue.

2) Always turn the POT of the record that has just finished down immediately. Otherwise, the next song on the album might come up.

3) Live music must be brought up slowly if you are starting in the middle of an applause intro. If you move the POT up quickly the record will whirr.

4) Typically a segue is performed by hitting the turntable start button, immediately turning the appropriate POT up to 12-14, and then turning the POT thas was on for the last record off.

5) There are many correct ways to do segues. The important thing to remember is that they should be tight (NO DEAD AIR), and that you should understand why you are using one technique instead of another. The different techniques will be explained and illustrated when you are trained in the studio.

6) Always listen to the end of each song before you cue it up. THE KEY TO GOOD SEGUES IS KNOWING THE END OF ONE SONG AND THE BEGINNING OF THE OTHER. STARTING THE SECOND TURNTABLE SHOULD BE CALCULATED, NOT GUESSWORK.

7) Remember that people do not play their stereos as loud as we often play our air monitors. Just because you can hear the song fading out to its last note, do not assume that your audience can hear it. Set the air monitor volume so that 20 dB is barely audible. This should ensure that your segues will be tight.

REMEMBER-- AT LEAST SEVENTY PERCENT OF THE TIME A RECORD IS ON THE AIR. KEEPING OUR RECORDS IN GOOD CONDITION IS ESSENTIAL IF WE ARE TO SOUND LIKE ANYTHING BUT MERE AMATEURS.

MORE WORDS ABOUT CARTS AND TAPES

WAMH uses cartridge tapes (CARTS) to hold short pre-recorded announcements and songs which are not contained on albums. Carts create problems only when they are not used correctly. If you load a cart into the cart machine and the STOP light is not lit, the cart won't start when you push START. Make sure that you've inserted the cart fully into the machine and that the STOP button is lit. A cart has three channels: two for music and one for control. On the control channel is an inaudible beep which automatically tells the cart when to reset. After you play a cart allow it to play through until it stops itself. That way it will be cued up for the next person. If everyone does this there should be no problem. If you are the perfectionist/compulsive type, you can play the cart through with the volume down once to ensure that it will be cued up when you need it. When you start a cart make sure that the POT is up before you push the START button. Typical cart volumes require the POT be set between 10-12. Once the cart is over it is suggested that you turn the volume down since there may be some noise on the "silent" part.

When using the reel to reel on the air be sure that it is threaded correctly. (For a more detailed discussion of this equipment see the special productions section of this manual) Make sure that the tape is taut before you start it and cue it up about two inches from the start to avoid wow. Make sure that the source switches are set to "source" and the "line output" knobs are balanced and turned up sufficiently.

To record on the reel-to-reel machine (for air-checks etc.), patch from PGM OUT to TAPE # __ IN on the patch panel (See section on patch panel). Put the source/tape switch to source and then activate all record switches and check levels. Make sure the recording unit is not POTTED up on the board or else feedback (screeching) will result. Just press PLAY (and RECORD with the TEAC unit) and label the tape when you're finished so that it won't be erased. Never erase labeled tape without the labeler's permission.

MINORITY MEDIA PROJECT

The Minority Media Project was formed in 1978 in an attempt to provide better coverage of minority cultures. A description of the program may be found as the final amendment to the constitution of the station. The following rules apply specifically to these shows:

A. Segues

1. Soul/Funk shows-segues must be tight with no gaps (dead air) between cuts.
2. Black Classical shows-segues should not overlap. A ½ second pause is desirable so that the resonance of the last note may be heard.

B. Rap Content

1. Soul/Funk shows-D.J.'s must give the title of the cut and the artist; and if desirable, any other interesting information.
2. Black Classical shows-D.J.'s must give the title of the album, the name of the cut, the artist's name, the recording date and location, the record label and other desirable info.

C. Carts

1. Black Public Service Announcements will be aired twice per hour.
2. Black Event Announcements will be aired once per hour.
3. MMP Program Schedule Carts will be aired once per show.
4. MMP X-Plugs will be aired once every hour.

D. All of the above rules must be followed

SOME SUGGESTIONS ON MIKE TECHNIQUE

(Pay particular attention to the bottom of page 39)

What you should aim for is the presentation of your material in a natural, pleasant way. Your experience will be, though, that what sounds natural in everyday speech sounds affected and unpleasant on the air. Announcing, even in a straightforward situation like a newscast is a little like acting; it takes some artificiality to sound natural. All you have to go on is your personality, as reflected in your voice.

Unhappily we're not all perfect gentlemen, salesmen, and irresistible to Smithies, little old ladies in Belchertown, and curmudgeon professors emeriti. Luckily, there are some tricks and techniques which help the newcomer and old hand alike. This handbook will give you some of the hints and some of the material to practice on.

First and foremost--pace! And the word usually is--slow. The hardest words and phrases aren't impossible when you take them one at a time. Try it slow and easy--and sound like you went around saying "Peter Piper picked a peck of pickled peppers" all the time. Matter of fact, it might be a good idea. Try these for size: first, at what you think is normal speed, and then just a little slower:

1) She sells sea shells by the sea shore.
2) Wobbly Will wheeled and dealed while wondering why--what was it all about?
3) You yellow yarrow-seed, you!
4) Toy boat. (repeat 5 or 6 times)
5) Slippery, slobbery, slimey, and slushy, moaning, mimicking, monstrously maniacal--the gibbering gibbon glared, gnashed its teeth, and vanished,
6) U.V.W.X.Y.Z.
7) Steve seeks second spot for second consecutive semester.

With practice, of course, you can say any one of these phrases at any speed you choose. But when you're ad-libbing, there's no time to rehearse. Try this:

> Ad-lib for one minute about your immediate surroundings--describe them in glowing technicolor. Make it exactly 60 seconds.

That isn't too hard, but I'll bet you did one of the following:

1. Groped for a color, and said "uh-" while groping.
2. Tripped over a phrase because you were going too fast.
3. Speeded up at the end when you realized your time was up.

Now try it again--for 60 seconds describe Johnson Chapel. Only this time try it slow, anticipate your closing time and reach it gracefully. And above all, don't say "uh-". When you're not sure what to say, say nothing. Then, when you know where you're going, open your mouth again.

If you can now ad-lib without "uh-"s and work your way carefully through a difficult sentence, congratulations. Now concentrate on a couple of other things.

Like, for instance, pronounciation. Nothing sounds worse than sloppy speech. Whether you're doing a show which is yours, or a newscast or other standard operation such as a station ID, if you don't say it clearly, the audience won't get it. And if they don't get it, they turn you off. If there's a single rule to the game, it goes something like "Watch those terminal consonants." For instance--"fresh eggs" is two words ; not "fre-sheggs" or "fresheggs." WAMH is <u>not</u> pronounced "dubba-you" AMH, no matter who you hear say it. There's an <u>l</u> in that word without which the call letters sound bad. And while we're on the subject, the important thing about the call letters is not the W; that is expected. The unique thing is what follows, so <u>give the AMH the emphasis</u>.

While on this enunciation bit -- it may sound all right to say some of the followingto your roommate or your date. But don't say them on the air.

NOT THIS	BUT THIS
Nooz	News
Toozdee	Tuesday
Tumorra	Two-mor-row
Tooned	Tuned
AWRIGHT!	All right (if you must)
Sattaday	Saturday
Lorjeff	Lord Jeff
Am-herst	Am'erst
Prob'ly	Probably
Agaynst	Agenst

You get the point. Every slur, missed syllable, and maimed consonant, sounds sloppy. On the other hand, over-emphasized, super-precise speech sounds over-nice and super-affected. Strike a medium-lean toward precision.

Briefly, on the subject of pronunciation --get it right. In a community like ours, there's always someone who knows the right way to say it, and who will not be amused or interested if you don't. Use a dictionary; check it with someone else; use the UPI guide on pronounciation if you're still in doubt; if you still don't know how to say it, don't.

A word from the announcer's point about technical equipment: You're doing well on the board when you forget about it and the audience does, too. The board is a tool; a means. Play it like an instrument--find out what you can do with it; but when you're on the air, make sure you only do what you know how to do. The audience should be unaware that there's anything at all between them, you, and the music. Thus, talk about trouble with a turntable is both puzzling and distracting; improper use of a microphone can remind the audience that there is a mike there at all. Don't be guilty of either.

About ad-libbing--there are two kinds. One happens within a show--chatter within a DJ format, transition squibs on a newscast, introductions to classical music. This can be as varied and as personal as the show itself. It's up to you. But when the show is over, so are you. If there are a few seconds to kill before the clock reads straight up, make it impersonal: "We" invite the listeners to stay tuned, not "I"; We give promos for upcoming shows and special spots; we read public service copy. Tell what time it is, the temperature, even the complete forecast if it's available. But whatever you do, it should speak for the station as a whole, not Johnny Jeff. Keep it formal, but stay loose. Don't choke up in that cummerbund.

Now some material for you to practice on. If you master this but think you still fall somewhat short of Rodger Mudd or Allison Steele, read anything out loud. Just keep in mind the points made here. And if it all seems important, then pick a good network announcer and imitate him. Yes, I said imitate. Don't worry about developing your own style yet; get the basics down first. This final hint: nothing helps you sound better and more relaxed than the well placed smile. Even if you feel like an ass, grin into that mike for all you're worth while talking. So help me, it works! Now for practice...

Feel free to come down to the station and get some used UPI copy to practice with.

CONTROLLING YOUR LEVELS PROPERLY

The levels or the 'volume' at which you broadcast are very important. If you have your levels set too high, called 'over-modulation', the sound will be distorted and the signal can splatter causing interference. Having the levels too low, 'undermodulation' results in too weak a signal. When a receiver tries to compensate for this weak signal it lands up amplifying both the signal and the noise. This results in shitty sound. To check the levels, look at the meters(there are two on the mix board and three on the panel to the immediate right of the cart rack; that is, above cart machine 1). Pay attention only to the board VU meters; the other set, the modulation meters, reads the strength of the actual broadcast signal, which is controlled by an automatic booster-limiter called "Audimax." You need only control the levels on the master mix board, where most distortion occurs. Each meter has a gradiated dial with the numbers over 100(%) in red. The levels (the height of the needles on the meters) should always be as high as possible without going into the red often--usually that means about 80%. If the levels aren't high enough, turn up the volume on the pot until the meters read between 80% and 100%.

Every sound has its highs and lows and the highs create peaks. Thus, sometimes a light labeled "peak flasher" next to the modulation meters will flash; this means that the music has hit a peak. As long as this doesn't happen constantly and the flash lasts only a few seconds, the levels are fine. You should always keep one eye on the board levels,especially when the peak light flashes, so that any necessary adjustments can be made.

The proper volume for records (turntables) is usually

between 12 and 14, or around 1 o'clock. Some records start out very quietly and need to be set at 14 to begin with; later the volume can be decreased. Always decrease the volume gradually or the music will have a blurred sound. The cart machines are usually played at a volume of about 12; you need to look at the meters when you start a cart to set the levels properly, But the volume will remain relatively stable throughout the PSA or song. A word of caution: be wary of playing around too much with pot volumes during a song or PSA. Volume changes are highly noticeable, and the "Audimax" does a good job of stabilizing the broadcast signal's volume anyway. Songs have their highs and lows,as we've said, and they're meant to be there, since music tends to vary between loud and soft without maintaining perfectly stable loudness. So much for saying everything twice. In essence, don't touch too much; just make sure the segues have constant volume between songs. Keeping the meters out of the red, however, is vital.

When you are on mic the volume should be set at the loudness best for you (all the way up, for most jocks*), so discover what is right for you and keep the volume at that level each time. See the mic technique section for more information.

* USUALLY ABOUT 18

THE EMERGENCY BROADCAST SYSTEM

The emergency broadcast system is a voluntary program designed to inform the listeners that we are about to be blown up, tidal waved, autoclaved, pesticided, stampeded?, oh you get the point. In any case there are two possibilities a test of the system and an actual emergency. For either case you will first become aware of the test when you hear a strange voice in the studio, emanating from a little speaker on a piece of equipment mounted above the remote control panel. This is WFCR's transmission; our receiver was activated when they sent their tone. To confirm whatever you hear you may wish to run to the teletype machine and see what's spewing forth. Lots of bells ringing etc. may mean trouble.

In any case as soon as you have established whether you are dealing with a test or a reality, grab the piece of paper that is kept above the wall clock. Read the appropriate directions and carry them out.

After it is all over (hopefully for the better) log the following:

(in the comments section) EBS TEST RECEIVED 12:34 pm
EBS TEST AIRED 12:36 pm

If there was an actual emergency notification be sure to save all of the material which came off the teletype-- it must be filed away in our records.

AIRING NEWS/SPORTS SHOWS FROM THE OTHER STUDIOS

Typically all news & sportscasts will take place from A studio, the little room off MCR. However, when we do interviews from B studio the same principles apply. One simply has to use different switches which correspond to the mike inputs used.

All around the studios of WAMH are a series of microphone inputs. These are coded with a letter and a number (i.e. B2) The letter is the studio of origin and the numbers differentiate the different mike jacks in that studio. The first thing to do whenever someone is going to use one of these lines is to determine which mike jack they are plugged into. For standard news& sports it will either be A1 or A2. Then follow the following procedure:

1) Decide when these people are going on. Scheduled news and sportscasts should begin ON TIME.
2) Discuss any special technicalities of the show (which carts should be played when etc.)
3) When you are ready to begin, look on the left side of the board. Above the POTS on this side are the letters corresponding to the different MIKE inputs. Push the switch above the appropriate POT to the proper side. (Each switch can control 2 different inputs; you have to tell it which one it's doing by flipping the switch).
4) If there is an intro cart for the program use it. If not make the transistion as you see fit. You must, however, follow the style described in the news section for all news programming.
5) Before you want them to go on, flip the other toggle switch to the left. This will turn the "On The Air" light on which will hopefully get the newscaster(s) to shut up. Then bring up the POT to 17-18. Make adjustments for proper levels. DO NOT bring up the POT and then flip this switch-this will make a popping sound.
6) Pay close attention to the programming, especially if they will be going to CARTS during the show. Make sure that the CARTS are loaded properly, their POTS are up and you have them in the right order. Your finger should be on the button ready to start them up. THERE SHOULD BE NO DEAD AIR between the live and prerecorded sections of the news.
7) Remember to turn the people off when they are done. Often these people have a tendency to forget to stay quiet ; turn them off quickly and remember to remind them before the show that they should wait quietly until the light goes off.

HOW TO HANDLE REMOTE BROADCASTS

(This material should be read over now to get the feel of the process. Do not however, worry about knowing each step perfectly you can always refer to the copy of this manual in MCR.)

WAMH often broadcasts remote events (sports, concerts, etc.). These events are often carried to the station through special "radio loop" telephone lines. These lines are installed several days before the event and are checked by the telephone company to make sure that they are working. The phone company might call during your show to do this; please assist them by doing the following:

1. Take the yellow pot (normally CT2) and flip the CT 2/NET switch to net (if you are using CT 2 when the guy calls, or if it is not a convenient moment, ask him to wait). Put the pot into cue and turn cue volume to a comfortable level.

2. Go to the patch panel and check for the following connections:

a) single cord from either Telco or a source (Orr Rink, Alumni Gym) to either channel of equalizer in.

b) single cord from same channel of equalizer out into net.

c) make sure graphic equalizer (above patch panel) is on.

3. listen for test tone on cue when the phone man instructs you to.

4. if there are any problems attempt to notify an engineer or any other E-board member. If you can't do this, make sure you get all relevant information from the Telco man (including his name and phone number) and leave a note in the sports director's mail box in the front room of the office.

5. if all is okay, tape a note to one of the cables in the patch panel saying something like:

Phone line to (Wesleyan) tested 10 AM Jan 4th all ok
signed Joe disc jockey

If a remote broadcast is to occur during your slot follow the following procedure:

1. Before the broadcast periodically announce the time and nature of the upcoming event over the air and also listen to net in cue. You should hear either silence or a tone. If you can hear another radio station or any other voices (except our sportscasters) this may be a sign of trouble --call the phone company--their number is located on the bulletin board in MCR.

2. About 10-15 minutes before the event is scheduled to start, the announcers or engineers at the remote should call to check the equipment. Listen carefully to them through cue as they check each microphone. Although cue normally sounds funny, try to ensure that all equipment is working properly, and make sure that you get a phone number at their location in case there is any trouble. (Incidentally, this is the only collect call that you should ever accept at the station.)

3.Continue to listen on net-cue (change one of the right hand pots to CT 2) for the count. Counts are given as follows:

"X minutes mark time now"...On the "now" look at the clock and get an exact time. Add to that X minutes and you have the official game time. Continue to listen on cue as much as possible, confirming the time remaining.

If there is an event introduction (typically a cart) to be played before switching to the remote, you must subtract the length of the intro from the starting time.

For example:

a. phone call from remote--check equipment--"We'll give you a 10 minute count in a couple of minutes."

b. listening on cue--you hear "10 minute mark time now." Your clock says 8:46:51, and from this you calculate that the game will start at 8:56:51. You hear "9 minutes mark time now"at 8:47:51, so all is ok.

c. Let's say that it is a basketball game and that there is an intro cart that lasts 42 seconds. You use your best Amherst College math and determine that you must start the cart at 8:56:09.

d. You proceed to listen to confirm that the other time signals coincide with the previous times. The remote person will count down in fifteen second intervals from three minutes to fifteen seconds. At this point they will shut up.

e. During this count down you should do the following:

1. About 4 minutes before game time go on mic, explaining what will be happening and go through the music you have played.

2. Depending on your expertise,you have two choices. First, you can go to a record of the proper length, or slightly shorter than the time required to bring you up to game time. If the song ends too early you can go back on mic and kill the short period of time that you have left; otherwise, segue directly from the song to the intro cart or the remote. Second, if you prefer, you can put on a longer instrumental cut and fade it out when the cart or remote should start. Either way, at the appropriate time start the cart if there is one to be played. While it is playing listen to the remote on cue to make sure that all is well. ALWAYS KEEP AN EXTRA RECORD CUED IN CASE OF AN EMERGENCY. If all is proceeding on schedule bring the net (yellow) pot up to 4 or 5 about 3 seconds before game time. Remember, that's 4 or 5; the phone company lines are loud so if you bring it up to 12 or 13 you're going to have mega distortion.

If there is no intro cart, the procedure is the same. Go directly from your record or your voice into the remote, bringing the pot up 3 seconds early. It is imperative that the net pot be brought up on time. If you have planned wrong and music or intro cart is still playing at scheduled game time, fade it out and bring up the pot on time.

As soon as the game is on do the following:

1. Go to the transmitter controls and put the station in mono. See the section on MCR equipment for instructions.*

2. Listen carefully and see if you can improve the sound quality by adjusting the equalizer.

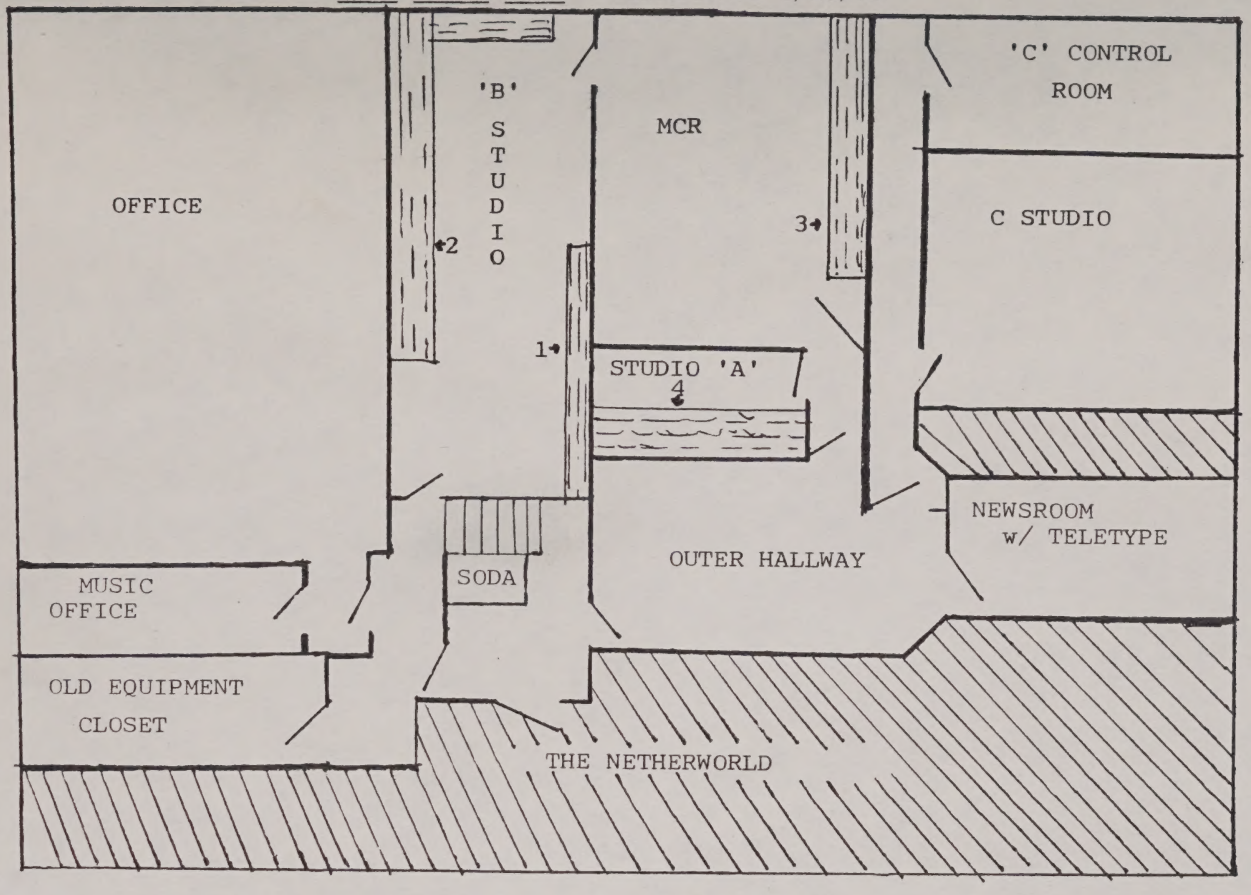
3. Watch the board levels carefully and adjust to avoid distortion while maintaining maximum volume. Continue to do meter readings, logging them along with all legal IDs.

4. If something is wrong,call the remote. Use the office phone to call the number the sportscasters have provided; be sure to log the call in the log book by the office phone. If you can not resolve the problem that way, call the Chief Engineer, the Sports Director, or any E-board member.

Be listening at the end of every period to determine if they are going to send the intermission back to the studios. If they do, start a record and lower their pot (net) into cue immediately and listen for a new count. Depending on the nature of the intro cart determine whether it should be played again when the remote resumes. Stay in mono during intermission, but remember to put the station back into stereo at the end of the remote broadcast.

*Instructions for putting the station into mono are posted by the remote control unit in MCR.

WAMH FLOOR PLAN -- EFFECTIVE 3/20/79



LEGEND

---- NON-EXISTENT SPACE

---- RECORD SHELVING

1→→→→→ JAZZ RECORDS

2→→→→→ OLD & LESS POPULAR ROCK

3→→→→→ MAINSTREAM ROCK COLLECTION

4→→→→→ 'BLACK' MUSIC

WAMH NEWSCASTS-A DISCJOCKEY's PERSPECTIVE

(It is essential that you familiarize yourself with the procedures involved in performing a good tight newscast)

Other parts of our style manual have already talked about speaking English; that is, how to speak over a microphone on the air. Delivery, unfortunately, is the biggest problem in radio news, and that's why most newscasters and reporters are idiots with pleasant voices. A good delivery is acquired by practice--the more you do it the better you'll get.

Pre-opening: At 15 minutes prior to the newscast, the DJ should say something like: "We'll have news with 'so and so' at X o'clock and they tell me they'll have details on the attack of the Giant Ants on the World Trade Centers." The lead story information should be provided by the newscaster.

Opening: At the top of the hour (of news) the transfer from DJ to news should go something like this (to avoid repitition of name, time, and station ID, say only what is written here) :

DJ: "This is WAMH in Amherst. It's X o'clock, time for the news."

Newscaster: "Good-evening, I am 'so and so,' and at the top of the news tonight (today, this hour)..."

and if we have two newscasters:

NewscasterA: "Good evening, I'm so and so..."

Newscaster B: "...and I'm sew and sew, and at the top of the news tonight..."

Closings: In newscasting, newscasters always have individualized closings:

Cronkite: "and that's the way it is..."

Chancellor: "Good-night from NBC news..."

So why should we be any different? Let's have each of our people think up their own closing.

Content: Since we are going to be covering Amherst College news--we'll put it last in the newscast. The theory behind ordering stories is this: the order of appearance of stories should be governed by what type of story it is. Types of stories are: 1) Amherst College, 2) Amherst and vicinity, 3) Massachusetts, 4) National, 5) International, 6) Sports, 7) Weather.

The stories should usually be ordered as follows:

1) International
2) National
3) Massachusetts
4) Amherst and vicinity
5) Amherst College
6) Sports
7) Weather

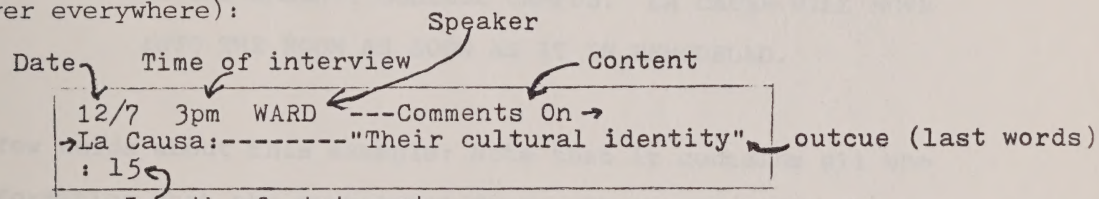
However this ordering is flexible; if the national news seems more important than the international, then their positions should be switched and so on for any other of the other types of stories. But by generally putting related stories together, we give the newscasts continuity.

Taped Reports: There are three kinds of taped reports: "Voicers," "Actualities," and "Wraps" ("Wrap-arounds").

A "voicer" is a report of an event on tape as told by our reporters. An "actuality" is a piece of tape containing the voice of a newsmaker saying something. A "wrap" is a voicer with an actuality inside. For our purposes, actualities are the most valuable followed by wraps and voicers, so let me explain first how an actuality is put together.

The reporter with tape recorder in hand goes and interviews

somebody--say President Ward on La Causa. Now let's say our reporter asked some particularly brilliant questions--and when he/she plays back the tape, he/she hears President Ward say:"La Causa was given the cultural center because Amherst College believes that ethnic groups should be able to express their cultural identities." Well, our reporter decides that this particular quote is 1)important, 2) concise, and 3) airworthy, so using studio C magic he/she takes it off his/her tape/recorder and puts it on cart. He/she then labels the cart as follows (using the little cart labels that we have all over everywhere):



A TYPICAL ACTUALITY CART LABEL

Why make the labels this way? Because: The newscaster may never see the reporter who made the cart and so he/she has to be able to find out what it's all about just by looking. So labels contain the date, the time (the cart was made), the speaker on the cart, a brief summary of what the cart is about (2 or 3 words), the "out-cue," and the time of the cart.

Now the cart alone is worthless to the newscaster since it must be introduced, so our reporter must provide an intro (a lead) and an outro (a tag) for the cart. The following is an example of a suggested lead for an actuality:

12/7 3p WARD--COMMENTS ON LA CAUSA

LEAD

EARLY TUESDAY, AMHERST COLLEGE PRESIDENT WARD ANNOUNCED THAT THE COLLEGE AND LA CAUSA, THE AMHERST COLLEGE LATINO GROUP, HAD REACHED AN AGREEMENT ON THE LOCATION OF A CULTURAL CENTER FOR THE GROUP. WARD TOLD WAMH NEWS WHY THE COLLEGE AGREED TO PROVIDE SPACE FOR THE CULTURAL CENTER...

"La causa was...cultural identies." :15

TAG

THE NEW CENTER WILL BE LOCATED IN 108 FAYERWEATHER ON THE AMHERST COLLEGE CAMPUS. LA CAUSA WILL MOVE INTO THE ROOM AS SOON AS IT IS REMODELED.

A few words about this example: Note that it contains all the information that the cart label does. It should be typed--the part to be read by the newscaster should be in all capital letters while the other information should be in all small letters. Note that Tuesday is used to refer to the day instead of yesterday, today, or tomorrow since those three words can date the report and make it unusuable the next day (should we want to do so). Notice that in between the lead and the tag the first and last words of the cart are written (in-cue and out-cue). This is so the newscaster can listen for the last words of the cart and come in without hesitation.

Basically, a wrap is an actuality in which the reporter reads both the leader and the tag onto the cart and the actuality is sandwiched in between. The newscaster must still be provided with a lead to read so he/she can introduce the tape (and of course a label should be made for the cart). Now when a reporter is speaking on the cart, he/she must close the cart so that the

newscaster doesn't have to and this out-cue should always be like this:

"..... so and so, WAMH news"

This out-cue is called a standard out-cue and is abbreviated s.o.q.

Here are sample labels and leads for voicers and wraps--which are really the same thing.

Label:

12/7 3p SANDS: LA CAUSA GIVEN CULTURAL CENTER : 53 soq

Lead: 12/7 3p SANDS--la causa given cultural center

LA CAUSA HAS ACCEPTED AMHERST COLLEGE'S OFFER OF 108 FAYERWEATHER AS THE SITE OF ITS NEW CULTURAL CENTER. WAMH REPORTER KATHY SANDS HAS DETAILS...

:53 soq

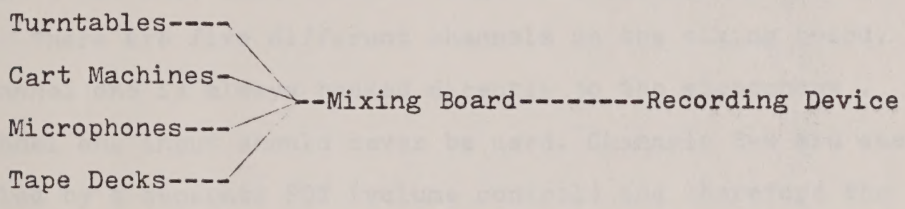
Final Notes: No actuality should be over 40 seconds long (the typed portion), no voicer should be over 40 seconds, and no wrap should be over 70 seconds. The reason is that news reports on the radio must be brief and to the point so that the listener does not lose interest. If we want to do an in-depth report, we can put it on at another time. If a reporter has a lot of information about a story, he/she can do different versions of the same story, coming at it from a different angle, and these reports can be played at different newscasts.

Tape quality is important, so reporters should make sure the quality is good before turning in a report--however, the final on-air "say" must go with the newscaster, since it is his/her show. However, newscasters must realize how difficult it is to do a taped report and so I would encourage them to play them if possible.

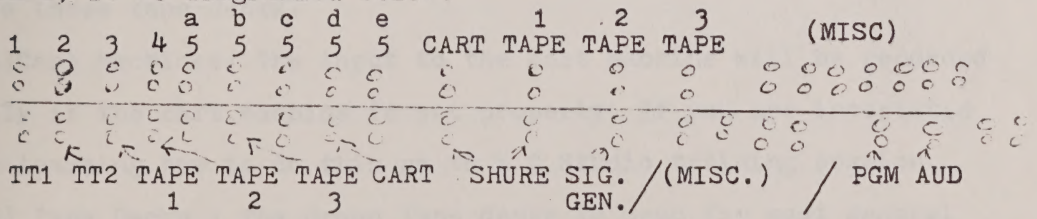
AN INTRODUCTION TO PRODUCTION

C Studio is WAMH's production facility. It has tremendous capabilities which are best learned through experience. This section will serve to introduce the novice to the basic techniques required to make a simple recording. Interested persons may attend C Studio production clinics designed to teach all aspects of production. Our example will be the production of an audition tape.

The basic concept of any production studio is described below:



The studio serves to take a variety of sources and successfully mix them into a recording device. There are various sources and recorders that must be connected in order to make a recording. All connections must be made through a board channel since this is the way that each function can be controlled. The connections from the output of a source to the input of the board, and from the output of the board to the input of a recording device are conveniently made at the patch panel. (this device looks like and old fashioned switchboard) It is diagrammed below:



The top two sets of jacks are the right and left channels of the functions listed above them. These are inputs: this means that a wire hooked into "CART" on the upper level will be fed into the CART machines recording circuit. Conversely the bottom two sets of jacks are hooked into the output of the various equipment. A wire

hooked into CART on the bottom level of the patch panel would be connected to the output of the machine 'listening' in effect to what the machine was playing. The diagram leaves out many of the possible inputs and outputs but contains all those that will be needed in this project. The patch panel is accurately labeled so that one may easily identify what connections have to be made. Let us examine the different inputs and outputs:

1) The first nine inputs on the panel are the mixing board inputs. There are five different channels on the mixing board, 1-5. Channel one is always hooked directly to the microphone . The channel one input should never be used. Channels 2-4 are each controlled by a separate POT (volume control) and therefore the sources that are placed in them can be aired simultaneously. Channel 5 is one POT that can control several different inputs by flipping a switch. It can only control one of these inputs at a time. Typically one will need only 2-3 inputs to make a recording. To avoid confusion it is best to use channels 2, 3, & 4. The mixing board will be discussed in a separate section to follow.

2) The next few patches are the inputs to the CART machine, and the three tape decks.

A)Cart Machines: The input to the cart machine will be recorded only if the cart machine is set properly. If you are interested in learning how to do this go to a C Studio training session.

B) Tape Decks : The Crown Tape decks is used for most general purpose work. (The Otari should not be used unless you have been approved to use it by the Special Productions Director). The following instructions should be followed for both recording and playing the Crown. The machine should be turned on and the 'motor

on' switch should also be set to on. The tape is placed on the machine and the appropriate reel size setting is made. Speed selection is then made; anything destined for airplay on the station should be recorded at fast speed.

To Play:
1) The two Push-Pull three position switches should be put on PLAY.
2) All input level switches should be set to zero.
3) The 'source/tape' slide switches should be set to 'tape'.
4) The output level switches should be set to achieve proper modulation levels on the meters

To Record
1) The push/pull three position switches have to be placed on RECORD.
2) The output level controls should be turned to zero.
3) The source/tape switches should be set to source.
4) The output level controls labelled # 2 and # 3 should be used to adjust each channel for proper modulation. The signal generator can be used to do this:(described late
5) To make sure that you are recording you can flip the tape/source switches over to tape and check to see that the meters are moving.

PATCH PANEL OUTPUTS:

1) Turntables; The output of each turntable can be found in TT1 or TT2. Each machine must be turned on by a toggle switch and then put in gear with the slide switch. YOU MUST TURN THE MACHINE OFF AND TAKE IT OUT OF GEAR WHEN YOU ARE THROUGH. The turntables in C studio take a bit longer to get up to speed than the Technics and should be back-cued accordingly. Since these platters have felt on them one can slip-cue if they wish.

2) Microphone: This output is pumped directly into Board Channel # 1. To use is flip the toggle switch above it to PGM and bring up the POT. The toggle switch turns off the monitors to avoid feedback. If you need to hear whats going on use earphones.

3) Tapes;see previous section.

4) SHURE: These are used to mix in voices from the recording studio. You should not worry about them.

5) CART: Simply press the start button.

6) SIGNAL GENERATOR (SIG GEN) --- This device which is housed under the Cart Machine must be turned on and TURNED OFF. It produces a tone which can be used to set all of the meters. It is basically used as follows:

1) Turn on generator -- patch from SIG GEN to a board channel.
2) Set appropriate board channel POT for 100% modulation
3) Now set recorder meters for 100% modulation with the recorder input controls.
4) You have calibrated your equipment! You know that if your board meters are set properly your tape recorder will also be receiving the proper amount of signal.

7) PROGRAM (PGM)/AUDIT (AUD)-- These two functions are outputs from the board itself. We typically use the program function. Anything that is registering on the meters will be heard on PGM provided that the PGM/AUD switch on the mixing board is set to PGM.

The tool which is employed to connect all of the equipment discussed above is the board. It consists of the following controls and features:

1) The meters: These are standard VU meters which should be used to set all levels.

2) An air monitor control which simply controls the volume of the sound that you hear in the station.

3) A master level control which controls the level of the output of the whole board. This knob should always be set at 3:00.

4) A cue volume control which does just that.

5) A five position switch which controls POT #5. There are five different possible inputs for this channel and this switch selects which one is being used.

6) Two three position toggle switches which serve to select the program/audit option for C Studio and for C Control room. Typically these should be placed in PGM.

7) 5 potentiometers (POTS) with PGM/AUD option switches. If you are using a POT it should be switched to PGM if it is not in use it is best to leave the switch in the central position. The pots are just like the ones in MCR with "cue" turned on by flipping the dial into the extreme conterclockwise position.

Now lets go through the step by step procedure that one would use to make a simple recording.

1) Turn the power to the studio on! (There is a master power switch for C studio behind the little equipment cabinet which is on the left of the door to C. It is the third one in.)

2) Make the following patches.

    1) PGM out to Tape 2 in
    2) TT1 to a board channel
    3) TT2 to a board channel
    4) SIG GEN to a board channel
    5) CART OUT to a board channel

   Remember to keep the left channel connections separate from the right channel ones. (i.e. up to up down to down.)

3) Turn on the signal generator and set its POT to 100 %.

4) The following settings should be made on the board:

    1) All POTS that are going to be used must be placed in P. The two PGM/AUD switches shouod be in PGM. The master should be at 3:00.

5) Turn on the turntables and TAPE 2 (see above sections).

6) Readjust step #3 and then use the input level controls of the TAPE deck to set these meters at 100%

7) Turn off the signal generator.

8) Start the tape and begin your audition (i.e. plays records or carts)

9) To go on MIKE flip the first POT to PGM (the air monitor will mute to avoid feedback so it is advisable to wear headphones.) When ready to speak turn the POT up to the appropriate volume and do it. Remember to turn the POT off before you switch the PGM switch to off. If you do it the other way you will hear a 'pop' on the tape.

10) When finished, turn off all equipment, take the turntables out of gear, clean up, put the patch cords away, and <u>TURN OFF THE MASTER POWER CONTROL</u> (see step 1). Also label the tape you made otherwise it could get bulked. NEVER bulk someone's labeled tape unless you have the consent of that person.

HERE IS A COPY OF THE STATION CONSTITUTION: REMEMBER THERE ARE WEEKLY EXECUTIVE BOARD MEETINGS WHICH YOU ARE ENCOURAGED TO ATTEND.

WAMH Constitution

1.0 Statement of Purpose

1.1 WAMH is operated solely by members of the student bodies of Amherst College and the surrounding four colleges, and persons living in the Pioneer Valley area.

1.2 WAMH exists primarily to serve the Amherst College student body and the remainder of the five-college area

a) as a non-commercial radio station providing entertainment and information to its listeners; and

b) as a forum for interested parties wishing to express points of view in an intelligent and informed manner; and

c) as a means of learning and instructing for both its operators and its listeners.

1.3 WAMH is ultimately responsible to the Amherst College student body, which funds and supports it, and to the Trustees of Amherst College, who hold its license.

2.0 The Composition of the Institution

2.1 WAMH shall be composed of two elements, its staff and its executive board.

2.2 Its staff shall be drawn from Amherst College and the surrounding colleges and towns. Although membership in WAMH shall be offered to anyone, only individuals who have a current FCC commercial license and have passed all parts of the WAMH license exam may operate the station's controls and sign its logs. Staff and, in rare cases, executive board members

may be restricted from the usage of the station's other facilities, such restrictions to be defined by the executive board.

2.3 The executive board shall be composed of the following positions:

a) General Manager
b) Program Director
c) Chief Operator
d) Music Director
e) News Director
f) Sports Director
g) Special Programming Director
h) Business Manager
i) Chief Engineer
j) 3 Staff Representatives
k) Third World Coordinator

Only one person can fill each position. The E-Board must make every effort to find qualified candidates to fill vacant positions. The General Manager may appoint a person to fill such positions in an acting, non-voting capacity. All vacancies will be filled by the E-Board using the standard election procedure.

2.4 Although all executive board meetings are open to all staff members, and the advice and counsel of staff members is to be encouraged and solicited, any and all decisions regarding the maintenance and governance of the station shall derive exclusively from the executive board.

2.5 Each member of the executive board shall have a term of office from January 1 to December 31.

2.6 The executive board officers of one year shall elect the executive board of the following year in the period after

Thanksgiving break and before the end of classes. All presently serving officers are eligible to vote, but present members of the E-Board are not allowed to vote in elections in which they are candidates. The candidate, for positions contested and uncontested, receiving a simple majority of the votes of the entire Executive Board less those disqualified from voting, shall be elected. All balloting shall be secret. The following is the order for elections to the Executive Board: General Manager, Program Director, Chief Announcer, Music Director, News Director, Sports Director, Special Programs Director, Business Manager, and Chief Engineer. This order holds for contested elections only; all uncontested elections will be decided afterward. All unsuccessful candidates are eligible for as yet unfilled positions. In the event that there are more than two contestants for a position and none receives a majority of votes , then a run-off election shall be held between the two leading candidates. In case of a tie the GM shall not vote in the ensuing run-off.

2.7 The votes of all officers are equal. With the exception of elections, in votes requiring a simple majority, the General Manager shall vote only in the case of a tie. He shall have a single vote in issues requiring a two-thirds majority to pass. Votes are binding only when there is a quorum of those present; a quorum is defined as a majority of the total membership of the executive board. If an issue is brought up before three successive executive board meetings, and there is not a quorum at any of the meetings, then the executive board may vote without quorum.

2.8 The executive board shall meet at least once weekly during the school year; extra meetings shall be called and publicized

by the General Manager.

3.0 The Offices

3.1 Any and all decisions regarding the general or long-term maintenance of WAMH shall be made by a simple majority vote of the executive board, with the exception of the removal of an executive board or staff member from the station. Decisions regarding the individual departments are normally to be made by the relevant department heads; however, any decision made by any member of the executive board is subject to challenge by any other member of the executive board, and may be subsequently vetoed by that board.

3.2 The General Manager is responsible for the following functions:

a) He is the titular head of the station; as such, he represents the station to Amherst College and The World.

b) He is responsible for the calling and governance of executive board meetings; he shall also record the minutes of these meetings.

c) He is responsible for the recruitment of executive board members.

d) He is responsible for the filing and inventory of all contracts made by WAMH.

3.3 The Treasurer is responsible for the fiscal operations of WAMH. He shall represent the station to the Student Allocations Committee, and he shall formulate a budget to be approved by the executive board.

3.4 The Program Director has the following responsibilities:

a) He shall be responsible for the formulation and the maintenance of the broadcast schedule;

b) Together with the Chief Operator, he is the chief liason with the licensed operators; as such, he is responsible for their recruitment and discipline. The two are also responsible for training new members in use of equipment, instruction for FCC license acquisition, and compliance with FCC logs. They are also responsible for establishing guidelines for permissible on-the-air conduct, and may dismiss disc jockeys for reasons of incompetence or negligence, such dismissals subject to challenge by the executive board.

3.5 Any and all disputes among the Program Director, the News Director, the Chief Operator, and the Special Programming Director shall be settled by the executive board.

3.6 a) Staff representatives shall be nominated and elected annually by the station staff. For the purposes of this election, the staff shall consist of the disc jockeys and substitutes, designated by the Program Director and the Chief Announcer and the members of the business, music, news, engineering, special productions and sports staffs, designated by the directors of those departments, subject to the review of the majority of the Executive Board, but shall not include the members of the Executive Board. Election procedure shall be established, and results certified by the executive board. Each staff representative shall have one vote on the Executive Board.

b) Opening of the election for staff representatives will be announced at the first staff meeting of the second semester. The election will be held by secret ballot within one week of this initial announcement.

c) The staff representatives will take office on the sixteenth class day of the spring semester. Their terms will

expire on the sixteenth class day of the following spring semester.

d) It is the responsibility of the Staff Representatives to inform the staff of Executive Board discussion and policy decisions as they occur.

4.0 Removal from Office

4.1 Members are suspended or removed from office after a hearing by the executive board and the vote of at least two-thirds of the executive board.

5.0 Adoption of this Constitution

5.1 This constitution shall be adopted by a simple majority of those currently serving on the executive board.

6.0 Amendment and Abolition of this Constitution

6.1 This constitution shall be amended or abolished by the vote of at least two-thirds of the total executive board.

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AMENDMENT # 1 Ratified November 1978

Establishment of the Minority Media Project

1. The Third World Coordinator shall have duties and powers in the following three areas (1) Programming for Third World D.J.'s; (2) Special programming;(3) Aquisition, distribution, monitoring and ordering of all Third World Music.

With regard to programming, the TWC shall consult with and advise the program director proper concerning all TW programming. Final awarding of slots cannot occur unless the program director and the Third World Coordinator have consulted concerning these matters. As a standard rule Third World programs shall not be lumped together on any one day without the permission of the TWC; generally Third World programming shall be spread out over the weekend as well as the weekdays. The TWC shall officially act as a consultant to the PD proper. The PD has final say on all programming matters, (except as noted above).

In the area of special programming the TWC shall have control of 25 carts (minimum) for the necessary programming that he desires. The TWC has exclusive controls of these tapes and is obligated to prepare them in accord with F.C.C. and technical specifications. The special program director shall not at any time , without the permission of the TWC , tamper with, remove, erase or cause to be erased any tape under the control of the TWC,(unless that tape is technically or legally deficient). In this case the tape shall be returned to the TWC for correction and review.

Concerning Third World music. the TWC shall decide which Third World music is to be placed in the mew music shelf and when such music is to be removed to the general stacks. All the Third World Music shall be reviewed by the TWC as it comes into the station. After consulting with the TWC the MD shall place the designated records in the new shelf in MCR. All Third World Music shall be centralized in one location where it shall be cataloged separately. (Since, Jazz is already separate it is not included in this alteration). Moreover, the TWC shall have the power via the MD to order music that is not provided to the station.

The TWC shall be elected by a simple majority of the Third World Staff of WAMH. The TWC must be a staff member and must possess a thorough knowledge of Third World Musical culture. Normally, this coordinator will be one of the Third World d.j.'s at WAMH.

The Minority Media Project comprises every minority staff member at WAMH.

A BRIEF DESCRIPTION OF THE STATION'S ORGANIZATION

The primary body responsible for running WAMH is the executive board, composed of thirteen members. See the constitution for a complete description of their duties. There are many other jobs that need to be performed at the station. These have traditionally been carried out by various people both on and off the E-Board. Some of these jobs are:

PSA Coordinator: This person(s) is in charge of preparing the 'blue book' which contains all scripted PSA's and X-Plugs. This is typically done by reading all of the announcements that come to the station, selecting the important ones and writing them up. There is the opportunity to actively solicit public affairs information from the community if one desires to do it.

PSA Scheduler: This person(s) is responsible for scheduling the times that the PSA's should be played. It requires a sensitivity to the different programs and audiences that are involved during different parts of the day.

Engineers: The is a constant need for people who have hte ability to fix both the electronic and physical aspects of the station. If you are interested or know of people who might be please have them contact the General Manager.

Record Sorters: For some reason people at Amherst seem incapable of handling difficult activities like alphabetizing. Granted that this is not the most exciting work, but if everybody who worked at the station gave ½ hour per month we would be able to find all of the records!

Audiofeed Preparators: WAMH uses audiofeeds in its Newscasts. These feeds are received each morning by telephone . The job involves: a) Calling the audiofeed and putting the feed on reel to reel tape, B) Transferring each story to a cart, and c) Writing intros and outros for each story. Interested persons should contact the News Director.

Reporters: The News department is always looking for people interested in researching and producing stories on local and college news. Interested? Contact the News Director!

There are many other jobs at the station that are constantly waiting for someone to do them. If you feel like getting involved just ask an E-Board member, they will find you an exciting project!

REPRESENTATION: The majority of people working at WAMH are collectively known as staff. There are 3 Staff Representatives on the e-board who were elected by you to serve you. Tell them your views! Remeber E-board meetings are every week. You are encouraged to attend and participate.

STATION SECURITY: There are many people who work at WAMH and don't know each other. Therefore it is often difficult to know whether someone belongs in the studios or not. There is an easy solution--politely ask them. At worst you will make a new acquaintance, at best you might be preventing a crime or damage. If you ever see anything suspicious or find unlocked doors, please contact an E-Board member immediately. Station security is everybody's business-- help keep your station safe and secure.

FEB 1 1982
SEP 15 1982
JAN 1 1983
SEP 21 1983
SEP 7 1984
SEP 7 1984
JAN 29 1986